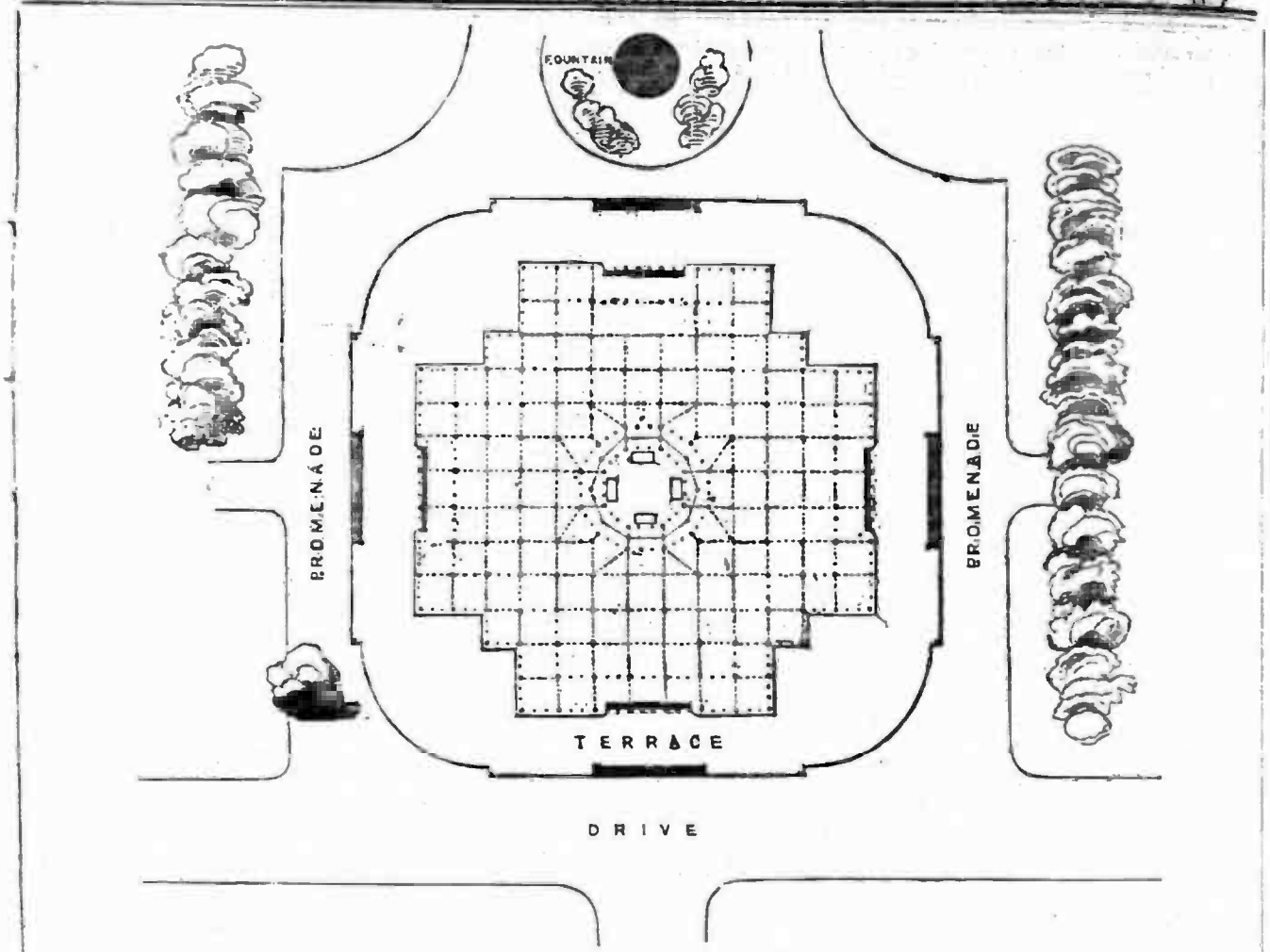

PLAN OF GLASS TOWER.

PROPOSAL FOR THE CONVERSION OF THE GREAT EXHIBITION BUILDING INTO A PROSPECT TOWER 1,000 FEET HIGH.

IT is proposed to build an enormous tower, illustrated by the accompanying engraving, of the materials of the glass palace, preserving, as much as is consistent with the new design, all the features of that structure, with a view of perpetuating the great event of the year 1851, and forming a depository of every branch of art and manufacture our own kingdom produces, as well as a choice collection of exotics from the four quarters of the globe, which the four parts of the cross in the plan are intended to represent. There never was so favourable an opportunity of erecting so gigantic a tower at so comparatively trifling a cost. The material is all ready at hand, and a site near might easily be found. The building, from the peculiarity of its design, forms its own scaffold, and the ground it would occupy is less than one acre, and, with the proposed terrace round the building, altogether under four acres. This economy of ground, when compared with the space the glass palace occupies, is an important consideration in such a place as London, where land is valuable.

In times anterior to the erection of the exhibition building, the value of iron and glass as building materials appeared to be scarcely understood, and many persons were to be found to declare that this light, fragile-looking building could not stand against the wind. That it has done so, and "done the state some service," answering entirely the purpose for which it was intended, is a fact now beyond dispute.

Before any remarks on the project are offered, it will be as well for me to give an explanation of the various means proposed to be adopted to render so vast a structure perfectly safe against the strongest hurricanes. This will be better understood by inspecting the plan. In the centre is a large octagon, composed of twenty-four columns, which spring from the foundation, in which they are securely imbedded, to the very top of the building.

Adjoining is a decagon, similarly constructed, forming the second tower in the elevation, and rising to the second gallery of 840 feet. The dodecagon tower also springs from the foundation, and is carried up to an altitude of 660 feet. We then see a square of columns measuring 120 feet on one side: this likewise rises from the foundation to where the clock is placed, and is surmounted by four turrets, which lend their aid in supporting the building, and screen in some measure from the wind those adventurous visitors who arrive at this aërial promenade. Another square of larger dimensions abuts on all these, and rises to a level of 198 feet, upon which four galleries, each 120 feet in length, are to be constructed. Similar small turrets are to be placed at the four corners. In addition to this accumulation of strength in columns and girders, a portion of the south front of the transept is added to each side of the square, forming a cross; not only as an abutment, but with a view of perpetuating the most elegant part of the present building, and handing down to posterity the entrance through which so many thousands passed.

The four halls of glass formed by this cross might be reserved for choice plants, &c. with appropriate statuary ornamenting the outside and relieving the general effect. If we suppose four of the upright columns, with four of the girders attached, and bolted to firmly-fixed cradles in the foundation, it will give a notion of a hollow cube of brick or stone of similar dimensions. Were the building constructed of such cubes, it would not be so strong or durable as of the material so opportunely presented. If we imagine a give-and-take line passing through the section from the outer colonnade columns curving up through the towers towards the top of the octagon, a figure similar to the outline of the Eddystone Lighthouse will be presented to the mind.

The clock is of proportional size to the tower, being 44 feet in diameter, with figures 10 feet long; its elevation about 440 feet above the terrace, and many feet above the cross of St. Paul's; the gallery over it is somewhat lower than the Great Pyramid of Egypt; and were St. Paul's Cathedral placed on the top of St. Peter's, there would then be room for the Nelson's Column, which would about reach the crystal tower's summit.

The little squares in the octagon represent four carriages or ascending rooms, which are to be continually running on, or rather up, a vertical railway, to the glazed gallery at the top of the octagon, where the visitors may observe the view around, sheltered from the wind. There is also a platform gallery on the very summit for the more adventurous. The view from any of the galleries would be magnificent in the extreme.

The writer has passed over London with Mr. Green, in the celebrated Nassau balloon, and can speak feelingly as to the wonderful appearance of the Great Metropolis and the lovely scenery surrounding it, from an elevation of 1,000 feet. He has beheld with delight, mingled with a feeling of awe, half a mile of river hurled over a rocky precipice 160 feet in height, in the shape of the Niagara Falls, and yet hopes to be astonished by a sight of the country for a hundred miles round London, from the elevation of 1,000 feet, without the risk of a balloon descent. C. BURTON.

P. S.—Messrs. Fox and Henderson have expressed their conviction that the project could be carried out.

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